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cipline that can take its place to as good, or better, advantage. Wherever he is brought, as in the cities of the South, into close contact with the white race and its civilization, he has manifested some capacity for the acquisition of education and property. But, in the rural communities of the South, where his race is mainly massed, every year has seen him more and more estranged from all that personal relationship with the white race, authoritative or otherwise, that once exercised such an important influence over him, and, therefore, freer and freer to succumb to the retrogressive tendencies of his own nature. During the Civil War, and for many years after the war, unsettled as some of these years were, he was rarely known to violate a white woman.

What does the white race in the South intend to do to put an end to lynch law? So far as this result is to be consummated by elevating the negro himself to a higher plane, the white race in the South can only say that it is already doing all that it can do. It has for a long time taxed itself almost beyond its resources to educate the negro, in the hope that the expansion of his intellectual faculties might make him better fitted to sustain the weight of the exacting privileges that were so abruptly conferred upon him.

The best conscience and intelligence of the South can only promise that they will exhaust every effort to bring the lawless elements of society under control. Anomalous conditions, however, produce anomalous consequences, and unless the negro does his part too, there will doubtless be ample occasion yet for patience. The reassuring thought at every conjuncture should be that, if lynching is the wrongful and dangerous practice that it unquestionably is, the communities where it is practised will be the first to feel its bad effects, and will, therefore, be the wisest and most efficient instruments for its extirpation.

W. CABELL BRUCE.

WOMEN IN THE FIELD OF ART-WORK.

THE art-work of women now past middle life was mostly confined in their early youth to copying with a crayon point the "hatchings" and "stippings" of French lithographs. Artistic taste was at that time nourished on such subjects as girls with birds in their hands, Italian hurdy-gurdy players, with languid black eyes, under plumed slouch hats. In addition to such sallies, young women employed leisure moments in painfully duplicating with fine lead pencils the innumerable leaves of trees seen in engravings, while some old castle or the round tower of a mill, in the portfolio of their drawing professor, excited great enthusiasm. But then art students were rare and scarcely found outside our large cities and towns. The mothers of the present generation of girls recollect well this state of things, and they can also recall the square cross-stitch done in Berlin wools then usual for embroidering slippers and lamp-mats; while a dog, cat, or lion, executed in the same way, was the theme for a hearth-rug or a fire-screen.

But our grandmothers were even more elementary than their daughters in their conception of art. When the young lady of that generation had finished her sampler in crewel-work, and appended to this bit of embroidery a yellow canary bird eating impossible cherries from a tree scarcely taller than itself; or had fashioned with her needle a willow tree overhanging a white gravestone, above which a mourner was weeping, such examples

constituted her artistic "finishing," and she was deemed fit to enter society or to assume, often at fifteen or sixteen years of age, the cares of wedded life.

Few people travelled abroad then, and Mr. Ruskin had not shown the part art might play as a means of civilization. Our present purpose is to show the lack of interest in art fifty years ago, when there was little enlightened appreciation of it outside a small circle of enlightened people who were the admirers of such artists as Copley or Allston, and to contrast with this limited acceptance its position in the United States to-day, especially as it affects women.

The large art schools of the country significantly indicate the direction art is taking. Among them the Woman's Art School of the Cooper Union affords a suggestive example; and its sister schools throughout the country tell the same story of the broadened intellectual life of women. When we allude to the schools of Boston, Philadelphia, San Francisco and Washington, and mention the new buildings that have lately been erected for museums and schools in Minneapolis, Cincinnati, and Chicago, and speak of the art departments connected with Harvard or Yale, in which women have equal opportunities with men for study; to say nothing of the studios filled with art collections at such women's colleges as Vassar, Wellesley and Smith, we see how large a field art now occupies; without counting the myriad children now learning to draw in the public schools of the United States.

Genius is the rarest of gifts. But when we look back and see the portraits by Angelica Kaufmann, and the carvings by the daughter of Erwin von Steinbach in Strasburg Cathedral, we recognize that, here and there, among those who follow an intellectual life, there have been women artists of high gifts. But art which touches a whole population is better indicated on a lower plane than that which affects people of genius; and we find thousands of young American women now seeking to embody their ambition in artistic form. One observes in such a school as the Cooper Institute about four hundred persons devoting themselves to artistic study. Recognizing the necessity of thoroughness if they may expect success, the larger portion are learning to draw in black and white from the antique and the life models. The Art Students' League, the Metropolitan Art Schools, and the National Academy contain large classes of women; while in Boston, Philadelphia, and elsewhere the same conditions occur.

Parents of college boys are usually content to give their sons from four to seven years in which to prepare for the business of life. Many women allow themselves four years to study art, and often they take a longer time; but it most frequently happens that they have themselves earned the money to defray the expense of their education, differing in this respect from their more favored brothers.

The practice of any branch of knowledge is tantamount to its continued study. But for the first elements of drawing or of cutting blocks for engraving, or pen-and-ink work for etching and illustrating, a long apprenticeship is first requisite.

We have seen how girls in the last generation found their examples of art in the portfolio of their teacher. Illustrated magazines, which in themselves are now a liberal education, had at that time no existence. Good engravings were then rare, and photography had not been dreamed of. Now, girls can dream over the Sistine Madonna in a photograph which gives nearly the full impression of the original, while an etching from Turner echoes the sentiment of that artist.

The paintings of more than two hundred women in a late exhibition of the Royal Academy hung side by side with those of eleven hundred male contributors. Visitors to this English gallery may recall the portraits by Mrs. Jopling, Mrs. Perugini, or Mrs. Stillman as among the best works there. Justice concedes that these English women rank well with men.

Fine paintings are few, compared with the multitude of articles in porcelain, carvings, or ornamental designs, designated as industrial art. One phase of art expresses itself through a small class of engravers, where delicate taste and deft handicraft appear. Here are found the principal compositions of Mrs. Mary Hallock Foote. In these she depicts remote Western life and the arid scenery of the desert where the cactus protrudes above long stretches of sand. Such a landscape forms the setting of rough Mexicans or Indians, varied by the soft-haired women and children of the Eastern States. These illustrations form a chief attraction of some of our most prominent periodicals.

But there is a more frequent type of artistic woman, composed of those without aptitude for untried paths, who are skilful in developing on the block the "tone," "values," and graces of composition which other artists have originated. It is interesting to observe a young girl at work on a block of wood, five or six inches square, resting on its leather cushion, on which a landscape or group of figures has been photographed. The scene may be by Abbey, Chase, or Gifford. Beside the workwoman is the original drawing. A little three-cornered knife in her deft fingers cuts and touches the wood, but in such tiny lines as often can be seen only through the magnifying glass; while she refers frequently to the original drawing to render a form more correctly.

In Charleston, S. C., one young Southern girl has an office for commercial engraving. Until she returned home from studying in the North, there was no such branch of work as hers along the Southern Atlantic seaboard. In some of the Western States women have formed partnerships and gone into the business of engraving.

Many interiors of dwellings and public buildings show that women decorators have worked successfully. The names of Mrs. Wheeler and Miss Revere Johnson are well known. In the Union League Club of New York and the Seventh Regiment Armory the richly-glowing work of some portions was painted by a woman; while the harmoniously-toned stained glass by a sister artist attests her talent and skill. Magnificently-embroidered curtains, where nets filled with glittering fish that have suffered a sea change into something new and strange, evince the elegant taste of a lady foremost as a decorator.

The rooms of the Associated Artists in New York disclose a charming life. Modern tapestry is wrought here by hands that follow closely the methods of Beauvais or Bayeux; while masses of roses or trailing vines in their luxuriant beauty and the varying forms of nature are copied in floss on satin. Textile fabrics of many sorts appear wrought by fingers that weave a glitter into satin or give a bloom to homely fabrics. This little world has its own intense life, while it is scarcely known outside except by such stately pieces of embroidery as the great curtain of the stage at the Madison Square Theatre. In other directions of beautiful embellishment the art-paper manufacturers have produced some of their best hangings from designs furnished them by women. The silk factories of the Messrs. Cheney owe to our art students patterns for brocades and satins, besides suggestions

for weaving their splendid goods which add to the sheen of satin the diaphanous effect of velvet, or which by various threads and surfaces increase their richness and beauty.

Among new directions of art, pen and ink illustration furnishes a promising field. Newspapers and magazines are filled with many a sketch from the busy brain of a woman, printed from her drawing without the intervention of the engraver's block.

Mediæval illuminators, stonemasons or metal workers, dreamed and wrought with almost religious enthusiasm, and we fancy the sweet serenity in which these toilers for beauty spent their happy days. On us are shed, from time to time, the side-lights of many little groups of persons who in our own day still perpetuate such a remote and ideal experience. Girls and women are heard of who, content to be poor and unknown, are happy and serene in carrying out plans for stained glass or mural ornamentation in the studios of Mr. Lafarge, Mr. Tiffany, Mr. Crowninshield, and other artists who can guide the brain of those who yet furnish many a delicate thought in clever arrangement of form or color.

Among rich American women are found such ladies as Mrs. Maria Longworth Nicholas, now Mrs. Bellamy Storer, who founded the Rockwood potteries at Cincinnati, and herself supported a pottery school. Cincinnati pottery is widely known, and in it the influence of women is clearly discernible. Miss Louise McLaughlin has the credit of re-discovering the Haviland underglaze. She modified this Haviland process with Japanese methods till an attempt was finally made for a distinctive style; and her potteries are now famous for their unusual variety of glazes and clay surfaces.

Cincinnati women have made their mark also as wood carvers. Many a piece of magnificent representation of animal and vegetable forms, as rich as Flemish or Italian carvings, attests the skill and taste of these artists. Women are taking an important part in the art education of children. Such institutions as the Cooper Institute, the Art Students' League and the Boston Normal Art School, furnish multitudes of teachers. Many of these are Supervisors of State drawing schools in our large cities and towns, where often 10,000 children are under the influence of one of these ladies. A young woman has studied with New York artists, themselves pupils of Carolus Duran, Gérôme, or Henner; has graduated at the Art Students' League, or the Cooper Institute, or perhaps has drawn and painted in Paris or Munich; at twenty-five, she goes to Wisconsin, Michigan, or still further West. Here she has a dozen teachers of the public schools to instruct directly, and she supervises drawing-classes over large sections of those States. Far away on the frontier such a teacher gets up painting-classes in her own studio, where she hangs up studies made under Mr. Gifford or Mr. Weir. She starts an Art Club for the circulation of photographs from the great masters, on the same principle as a Book Club. Then small art libraries are formed.

We have not dwelt at all in this article on the oil and water color pictures made by women and seen in our exhibitions. Such work is public, and everyone has a chance to know of many a good portrait or bit of still life. But we have endeavored to throw light into some of the by-ways of Art which are subtly and surely affecting the life of this nation, though to what extent is generally little known.

SUSAN N. CARTER.